

# QUIT



#### GRIM NEWS FROM FINLAND

Residents of America's "Little Finland," located in the Copper Country of Michigan's Upper Peninsula, gather around a bulletin board at Hancock, Mich., to read the latest casualty lists from Finland or those killed in action at the front or by Russian bombs.

—Photo by Kendrick Kimball,  
Detroit News.

# THE QUILL

A MAGAZINE FOR WRITERS, EDITORS AND PUBLISHERS

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## AT DEADLINE

By R. L. P.

EVEN though the Russo-Finnish conflict has been halted, we decided we'd stand pat on our cover for the month and also on Earl Anderson's story on Eric Calcraft and his work in photographing the Finn's heroic stand against the Red horde.

For one thing, it takes time and money to make such changes and we already were somewhat behind schedule with this month's issue. Secondly, we felt Ken Kimball's cover-photo showing residents of Michigan's "Little Finland" grouped around Finnish casualty lists posted in Hancock, Mich., was high in story-telling quality.

Anderson's story of Calcraft, we felt, was also too interesting to drop out for something else.

So, a bit late, but, we hope, just as welcome, we present the March issue.

HEADS UP! Boy, what an array of fancy headwork came pouring in this month from points North, South, East and West! The interest in the "swell head" competition seems to be mounting, with different sections of the country seeing to it that their work doesn't go unnoticed.

Well, as we said at the outset, we're going to do our part to make America head-conscious; to revive interest and competition on the rim in what some have said is a dying art—that of concocting snappy and at the same time adequate heads.

This month's collections contain representations from some sections of the country and some fields of journalism not hitherto represented.

FOR example, Fred Noer, former editor of that lively campus roto magazine, *Collegiate Digest*, went through his files of exchanges and snipped out some dandies to prove that ye campus head-hunters knew their stuff along those lines.

This nifty appeared over a layout of campus beauties appearing in the *College Profile* of Hendrix College at Conway, Ark.:

Our Wizardesses of Ah's—  
As Selected in Troubadour Poll

This one appeared in the Emory College (Ga.) *Wheel* over a cutline for two pictures of campus faculty members, both biologists at work in their labs:

Ants in Their Plants,  
Bugs in Their Jugs . . .

Then there was the one which appeared over a campus ballot in the *Minnesota Daily* as to what sort of music should be played for the Military Ball at the University of Minnesota:

[Concluded on page 19]

# Why Newspapers Must Heed the Plea of the Public for "Interpretation, Please!"

By DOWLING LEATHERWOOD

**G**ET the facts, let the boss write the editorials," the city editor of a decade ago rasped sarcastically to his imaginative cub reporter.

Soon now the city desk chief may be advising: "You have the bare surface facts, yes, but where is the background—the sociological, political, economic, psychological, biological, chemical (not to mention entomological) significance and ramifications of the deep and fundamental, as well as the basic, social phenomena underlying this superficial signalization of the allegation that the Salvation Army today had to turn away nine persons because the soup ran out. In short, write me an *interpretive story*."

And so the properly humbled reporter will sit down to compose before the next deadline (now only an hour away) a plausible, sociological explanation of the why's and wherefore's of the shortage-of-soup situation, all couched in the best scientific jargon.

**A**N exaggerated example, true. But one which may be indicative of some of the dangers ahead for American journalism; the danger of overestimating the present stage of development of the social sciences; the danger of misunderstanding the functions of, and the reason for, "interpretation."

So I'm going to risk doing one of the very things I shall condemn, by trying to take apart the term "interpretation" to see what makes it tick.

In the first place, why all this hullabaloo about interpretation? Several reasons become apparent after a moment's

thought, and there are probably others not so obvious. For one thing, there's the radio. Soon after radio began to broadcast news bulletins and thus take the keen edge off the big news stories, the more far-seeing observers realized that this competition must be met, that radio was no longer a parlor plaything.

Some of the smarter publishers bought or established their own stations, thus making a partner of the new competitor—much as some wise ice dealers have secured the retail outlets for electric refrigerators. That insured cooperation and removed the necessity for sudden and drastic changes in the practices of the owning newspapers.

But that alone could not solve the problem. Not enough stations could be brought under newspaper ownership. (Even today, less than a third of U. S. radio stations are newspaper-owned. And the FCC may see to it that the proportion doesn't get much larger.)

The second obvious factor was the rise of the news and news-picture magazines. It has not been demonstrated conclusively that these actually cut into newspaper circulations, but it is a matter of record that many publishers feared this would be the result, and tried to act accordingly. More effective use of pictures, many changes in typography and make-up, departmentalization and classification of news, some changes in style of writing—all these and perhaps other developments of the last decade may be traced in part to the influence of the news and news-picture magazines.



Dowling Leatherwood

**B**UT the most important factor, in my opinion, was not the pressure of new competition at all. It was a growing realization on the part of newspapermen, and indeed all public men, that our democratic system of government is not an inalienable right to be effortlessly enjoyed, but a precious way of cooperative living that must be continually re-analyzed, defended, and made to work.

I think that back of all this demand for change and improvement in the American newspaper is a growing realization of the true and the specific relationship between a *free newspaper* and a democratic system of government. A realization that goes beyond the oft and glibly repeated axiom: "You can't have a democracy without free newspapers, and you can't have free newspapers without a democracy." Though having long realized the truth of the axiom, newspapermen are perhaps just now beginning consciously to seek better ways of insuring freedom of the press by insuring the perpetuation of democracy.

Interpretation, when considered from this point of view, becomes a more nearly attainable ideal. (Its worth would hardly be questioned.) It can be understood only in its relation to the common, but frequently only dimly comprehended, assumptions of a democratic system. Let's look again at some of those assumptions.

The first is that democracy is a system or process under which the government is made periodically responsible and answerable to Public Opinion. Normally, the government (which is to say, the party in power) must justify its record only at election time. In the case of some state governments—states where there is a one-party system—it is difficult if not impossible to fix definite responsibility even at election time. In other states—where there is not only a two-party system but such devices as initiative, referendum and

**A**gain and again in recent months newspapermen have been hearing the constantly reiterated contention that newspapers of today and tomorrow must be prepared to "interpret" news events to their readers. But why—and how?

The accompanying article by Dowling Leatherwood, assistant professor of journalism at Emory University, gets to the heart of the "why"—the need and reasons—for interpretation and hints at the "how." Other articles which have appeared and will appear in *The Quill* will discuss the "how" angle more fully.

Prof. Leatherwood was graduated with honors from the University of Florida and then took his master's work at the University of Wisconsin. He has been a reporter and correspondent for several Florida papers and has done special work for the AP. He was editor of the Suwannee Democrat, of Live Oak, Fla.; taught two years at the University of Florida; a year part time at Wisconsin, and is in his second year at Emory. He is the author of a pamphlet, "Freedom of the Press in Florida" and a textbook on radio journalism, "Journalism on the Air."

recall—it may be too easy to call the governing group to account. And now that public opinion sampling is becoming more common and at the same time more scientific, the government, especially the Federal government, is perhaps tending toward too frequent and too specific answerability to Public Opinion.

This suggests the second assumption: that if government is to be wise, and thus endure, the public to which it answers must possess at least a modicum of wisdom. Not so much wisdom as the legislative representatives or the administrative executives, and certainly not "omnipotence"—since our particular democracy is organized on a "republican" or "representative" basis. But at the least it (that is, the public) must be competent to choose better-than-average legislators and administrators, and to decide the broad questions of government policy.

Unless we have been sadly deluded, a wise Public Opinion must depend in turn on: (1) availability to the public of the true facts about the most serious public problems, (2) capacity and willingness on the part of citizens to form their public opinions on the basis of those facts, (3) adequate means of crystallizing Public Opinion, and (4) machinery to make certain that the government acts in accordance with that Public Opinion.

**E**NTER here the newspaper. Enter also magazines, the radio, the schools, the church, political parties, labor unions, and all the rest, for that matter. For they all must help. But enter especially the newspaper. No other single medium or agency, perhaps, can contribute so much to the preservation of the democratic process. And no other single medium or agency has any more at stake—namely, its freedom, which is its heart and soul.

In general, you can obviously say that the newspaper—simply for the utilitarian reason of guaranteeing its own freedom—must do all it can to make actualities of the foregoing assumptions. But I would like to be more specific in regard to that one assumption which relates most directly to the problem we are considering, that is, the problem of interpretation.

Take the assumption that a wise Public Opinion must depend on the public's capacity and willingness to use the true facts of serious public affairs in the formation of their public opinions. What has tended to prevent the working out of that assumption in the past? Hasn't it been the very fact that news of public affairs has been considered by most citizens—and even by too many newspapermen—as heavy, serious (and therefore dull), a necessary evil?

Somehow the idea got around that news is news and therefore worth publishing in a newspaper provided it is timely, and either interesting or significant. Get out your old reporting and copyreading textbooks and observe the confusion of many of the writers on this point. In book after book you'll read: "news is timely information of interest or significance." That is to say, information may be news if timely and significant, even though uninteresting. I deny that news

is ever news unless it is presented so as to be interesting to a considerable proportion, not necessarily a majority, of the readers of the particular newspaper in which it appears.

Why do I stress this point? For this reason: we had come to assume, I think, that if facts were timely and significant, that was enough: we didn't have to make them interesting as well. We've done our best writing on the human interest and the feature stories, which, because of the more or less universal appeal of their subject matter, probably don't need interesting treatment a tenth as much as the heavy, front page, top-of-column stuff. The result: an appalling proportion of readers skip over the significant news of public affairs, or at best skim the headlines.

**N**Ow if you'll stop and analyze for a moment you'll see that we use the word "interest" for two rather different things. We may mean something that concerns us deeply, that affects our health, wealth or happiness, that has *significance* for us. Or we may mean insignificant things that nevertheless get and hold our attention. You correctly reply that anything will interest us provided that we realize it is significant to us.

As newspapermen, we don't have to worry about stories which are intrinsically or universally interesting—that is, "human interest" stories. Readers will read them anyway. The real problem is the significant story whose significance is difficult to make plain to the reader—and hence difficult to make interesting to him.

Yet when you put all these assumptions of a democracy in their proper relationship, you readily see that the endurance of the democratic system actually depends in the final analysis on the ability of newspapers (as well as the other social media and institutions) to make the significant interesting to the bulk of the citizenry. And don't forget—on the endurance of democracy depends the maintenance of our free newspapers.

Interpretation, then, as I see it, is just a loose term we are using to cover these many and various efforts to make news of serious public affairs more interesting to all readers—not just the intellectual few who would be interested in such news anyway, even if it were written like a government report, set in six point, captioned with eight point, displayed without benefit of art.

But if I've given the impression all this is going to be a cinch merely because we are now better aware of the causes and the stakes—let me back up and correct myself. On the contrary, it is and it will continue to be the most difficult, yet the most challenging, task the newspaper has ever faced. And that takes me back to where this discussion started—the naive faith of some newspapermen in the profundity and infallibility of the social sciences.

**A**RMED with only a smattering of economics, sociology, psychology, political science, our young reporters are going

blithely forth to lay bare the roots of age-old problems. They think too often that all they must do is apply the magic formulas learned in Economics 103, Sociology 202, and Psychology 107, and presto!—they have turned up the "deep, underlying reasons why the Salvation Army had to turn away nine persons today because the soup ran out." (The social scientists, by the way, would themselves be horrified to know our sublime faith in them.)

I have been re-reading Lippmann, as I try periodically to do. More than ever I believe he was right when he concluded in *Public Opinion*: "The press is no substitute for institutions. It is like the beam of a searchlight that moves restlessly about, bringing one episode and then another out of darkness into vision. Men cannot do the work of the world by this light alone."

Is this to say that newspapermen should not have even a smattering of the social sciences? Certainly not! They must have more and more. They must become better acquainted with the basic theories and points of view, the facts about society dug up by scientists in these fields, and perhaps most of all the terminology and jargon.

They need this knowledge to help them (1) to understand the social problems they must write about, and (2) to know where to go for expert opinions when such opinions will make their stories more intelligent and more intelligible—which is an important function of "interpretation."

But the essential task of interpretation will be to cut through reader apathy and indifference in regard to serious public affairs.

Are we making progress? Indeed we are. Better typography and make-up, more effective use of art, better writing, departmentalization perhaps—all these are aiding. But we must go further. We must do a better job of *making plain to the reader* the close relationship between public affairs and his personal health, wealth and happiness. And we must do that for every "heavy" story in which this significance is not readily apparent.

*That's interpreting!*

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DR. VERNON NASH (Missouri '28) is now chairman of the speakers committee of the Inter-Democracy Federal Unionists, an organization supporting the proposals embodied in the book *Union Now*, written by Clarence K. Streit (Montana '14).

DR. FRED E. MERWIN (Wisconsin Professional), professor of journalism at the Syracuse University school of journalism, and faculty adviser to the Syracuse chapter of Sigma Delta Chi, has been appointed head of the department of journalism at Rutgers University. Dr. Merwin, who recently was named acting secretary of the New York Press Association to serve in the place of FRANK B. HUTCHINSON (Syracuse Professional), will take over his new duties at Rutgers July 1. Hutchinson is now executive secretary of the New Jersey Press Association, and will serve on the journalism faculty at Rutgers.

## Ace Photographer on Finnish Front Says It Was No Snap



**Eric Calcraft**

**H**EALTH unsatisfactory, but nerve good—Calcraft."

That telegram, received from Eric Calcraft, Acme staff photographer with the Finnish armies, was the first hint his London home office had that its star cameraman was finally a victim of the paralyzing cold of the northern front.

It was learned that his eyelids had been frozen—putting temporarily out of action the keen vision that had sought out hundreds of remarkable news pictures since the beginning of the new World War.

**W**HILE Calcraft is recuperating might be a good time to review the amazing exploits of this photographer during the past few months.

We find him first . . . lean, athletic, darkly handsome . . . moving amid the flaming ruins and stark human tragedy of the city that was once the capital of Poland. On instructions from his London office he had caught the last commercial plane from Berlin to Warsaw. His camera recorded the inferno that a German blitzkrieg could make of a peaceful city.

Then, just before the city fell before the invaders, he made his way into Latvia to escape the censors. From there he sent to this country the first pictures of the bombing and burning of Warsaw.

For this feat he was officially commended and decorated by the waning Polish government.

**F**ROM Latvia, Calcraft returned to the quiet of London . . . but not for long. A new war was looming. This time a war to be waged in the twilight zone of the Arctic circle, where the temperature dropped to 30 and 40 below for weeks on end. Again the London Acme office called on Calcraft, and he went to Finland, one of the first agency photographers to arrive in that frozen battleground.

## Shooting at 40 Below!

By **EARL H. ANDERSON**

He attached himself to Finnish army units in actual combat service. He lived with them on the Mannerheim line, trekked with them into the freezing wilderness of the northern frontier, with them dodged bomb and bullet from the Russian invaders.

First word to come from Calcraft on his experiences was in reply to a cable sent by Robert P. Dorman, general manager of Acme Newspictures, with headquarters in New York, asking Calcraft how he was making out in Finland.

After some delay, this cable came back from Rovaniemi, Finland: "It's so cold that the eye of my camera shutter freezes—that's my biggest difficulty in photographing scenes on the Finnish front. I have to use two cameras, alternately taking pictures with one and warming the other against my body. Also, the shortage of daylight is deucedly inconvenient, particularly on the Petsamo front."

**C**ALCRAFT is no writing man. What few messages Acme received from him were almost as terse as his "Health unsatisfactory—nerve good" cable, yet they told a vivid story that was dramatic in its very simplicity.

He told about one experience:

"I had a nasty moment at the front a short time ago when I was machine-gunned by a Russian fighting plane. I was accompanying a ski patrol led by the

famous skier, Pekkaniemi, when the plane dived vertically upon us at the edge of a forest. Bullets missed our party by only 15 feet."

Once after that, he was machine-gunned by low flying Russian planes as he worked his way forward with the Finnish ski patrols. But the most relentless enemy, he says, was the intense arctic cold.

He wore two suits of woolen underwear, two woolen shirts, a woolen sweater and over all that a leather coat. Two pairs of trousers were also necessary. Newspapers stuffed inside the pant legs also helped stop the sub-zero blasts. Four pairs of woolen socks, a pair of cowhide boots with a pair of heavy woolen socks over the boots kept his feet warm. He found leather mittens the warmest though cumbersome, but "woolen mittens were difficult in another way—that is, the fingers tended to freeze."

A heavy fur cap, leaving only the eyes, nose and mouth exposed completed the outfit . . . almost. One more important garment went with that Calcraft explains:

"It was imperative to wear white overalls and white hood—and to travel on skis—when accompanying patrols in or near enemy territory . . . 'snow men' were hard for Russians to see—in the snow."

**C**ALCRAFT found the hotels on the Arctic highways structurally modern, but

[Concluded on page 11]



—Acme Photo

This graphic photo of Russian dead and abandoned equipment, scene of Finland's greatest victory, was typical of the photos Calcraft made.

# If You're Thinking of Writing

**S**O you want to write for youth! I've been through that. I remember a day, 30 years ago, in the city room of the *Jersey Observer* at Hoboken, N. J. I had sold my first book, "Bartley, Freshman Pitcher," to D. Appleton-Century and had resigned my job. That was my last day with the paper. The reporters gathered at my desk and held a Lodge of Sorrow. "Bill," they said, "don't throw away any old shoes or hats. You'll need them. Nobody ever made a living writing for kids." I didn't intend to write for what they called "kids," but—well, we'll get to that later.

Those newspaper friends of mine were wrong. You can make a living writing for young people, but you'll never reach the point where you employ an expert to make out your income tax. If you become a big name in the young people's magazines and the youth magazines, you'll make a comfortable living. If you don't become a big name, the chances are you'll never earn more than \$1,000 a year, with a greater chance that you'll earn less.

There are some who believe that the moment you begin to talk of money, literature loses its capital L. I don't subscribe to that; I don't think you do. I never knew anybody with the itch to write who didn't also want to publish. That produces a very natural anxiety about the market and what rate the market pays.

The market, unfortunately, is sharply limited. The author, his story finished, has only three nationally circulated magazines for boys at which to shoot. An average rate there, for the young unknown, would probably run \$15 per thousand words. Suffering rejection at all three markets, he must then try the story paper field of denominational publications where the rate is often as low as one-quarter of a cent a word. A few publications in their field pay up to one cent a word. Assuming that the fledgling will, eventually, sell a few stories to the three youth magazines in the upper bracket and the balance of his product in the story paper field, he will have to market from 200,000 to 250,000 words to earn \$1,000.

I'M not trying to make the picture dismal. These are just facts. If you achieve name and reputation, the situation will change materially; but the big change will come only if you develop into a writer of books and sell both book and serial rights. If some publishing house takes you up, and believes in you and continues to publish your books, in time you will have quite a few titles on that publisher's list. Books for youth do not suffer a six months' death after the fashion of the average novel. In 30 years I have written 40 books for Appleton-Century. Only four of these titles have died. True, you're not going to get rich on what a list of books for youth earns; but 50 copies of this title, and 75 of this, and 150 of this—it becomes a respectable annuity.

## These Experiences in Penning Stories Of Industrial Life Should Help You

By WILLIAM HEYLIGER

Nor, if you write for youth, are you to expect the trumpets that greet a Hervey Allen, a Margaret Mitchell or a Bess Streeter Aldrich. There are a few critics who have judgment and understanding and a keen sense of values where a book for youth is concerned, but in the main the reviewing of youth books is a disengaging spectacle.

One school picks a few words from the jacket blurb and—that's all. It's only a book for a boy. The other school sets itself up as academic and becomes dogmatic. It has also become dreary, and dry, and bloodless. It loses, I think, the human touch. This school seems to believe that the writer should spend three or four years in gathering or mulling over his material, two or three years in writing the book, and write about three books in his lifetime.

They forget that 80 per cent of the world's classics have been turned out by men and women who wrote prolifically and who learned to continually write better by continually writing. To this school, if you average a book a year, you'll be just a mug from the other side of the tracks. Unfortunately, this school, like all schools that wrap themselves in self-made mantels of cold superiority has a large, blind, mistaken following.

**Y**OU might just as well understand that, as a writer for youth, you'll be, by popular conception, a poor second cousin of the man who writes a novel. A clever newspaperman told me, not long ago, that he was going to try his hand at fiction. "Kid stuff," he said, "that ought to be easy to grind out." He should have known better, but he had accepted the popular belief. As a matter of fact, it is a more difficult task to write a grand book for youth than it is to write a fine novel. The proof of that lies in the record of the years.

If I were to ask you to name 100 novels that are classics, you'd probably race along into the thirties or forties before you had to stop and think. If I were to ask you for 20 classics that had been written for young people, you'd be stumbling and fumbling before you reached the sixth. There haven't been many written. The reason should be obvious.

Don't make the mistake of trying to write down to youth. You'll be doing a job if you can write up to it. It has a wealth of appreciation and perception all too little understood. As to what you shall write, that's up to you. Baring certain themes which need not be itemized, there are no limitations. Write what you understand, what you know, what you

**S**ELDOM, indeed, will you have the opportunity of dipping into an author's experiences as you can in the accompanying article. Not only does William Heyliger, one of America's outstanding writers for boys, give you his pertinent observations on this field but also shares his lore in an intimate, revealing account of the manner in which he gathers his material and plans his stories.

Born in Hoboken, N. J., he was compelled to leave school at the end of the seventh grammar grade because his father's business failed. The rest of his education was gained from night courses, newspaper work and a never-ending search for information in many fields. He wrote his first story—a story for boys—when he was in the seventh grade. He sent it to the Saturday Evening Post—and it bounced right back.

But William Heyliger has been writing stories for boys—and swell stories they are—ever since. A goodly number of them have appeared in the American Boy magazine and more than 40 of them have been brought out in book form by D. Appleton & Co., now the D. Appleton-Century Co. He has written one story expressly for adults—"Dark Conquest"—but numbers many adult readers among those who have read and enjoyed his sports and industrial tales for boys.

# for Youth!

feel. The one indispensable ingredient is sincerity. There is only one hard and fast rule. Your hero must not be an unpleasant character.

Read one of today's better books for youth. Then read something that was considered a fine boys' book 30 years ago—excluding, of course, Mark Twain and Stevenson. Note the glorious strides literature for youth has made. Today you need more than movement and action. You must have characters and not merely names, background and atmosphere. You dare write with vigor and truth.

**E**IGHTEEN years ago, I wrote "High Benton." Of all the books I've written, this one may live. I followed it with "High Benton, Worker." This was a capital-and-labor story. One character, Dwiggin, a radical labor agitator, is trying to convert young Benton. He and his wife worked for the company that employs Benton, the wife went down with T.B. and died. Dwiggin is bitter, his language is harsh and violent—what the language of such a man would be.

He tells the boy: "If she was one of their horses, they'd have called in a vet. They wouldn't let her work until she was better. She'd have represented money invested. Did they take care of her? No. She was only a human being a Christ died for on the Cross, and she was let die." That was pretty strong stuff in a book for a boy back in 1920 or 1921. It was, however, true to the character who uttered it.

A year or so later, in 1922, I was lecturing through the Middle West and walked into a public library in Indiana. The librarian for young people said cordially: "I'm glad to meet the author of 'High Benton.'" Then, coldly: "But I'm not pleased to meet the author of 'High Benton, Worker.'" I argued that a boy will meet all sorts when he gets out into the world and that he should have the privilege of meeting them vicariously before the actual encounter. When I left I was still the author she was not pleased to meet—the man who had written "High Benton, Worker."

On Christmas, 17 years later, I had a letter from that librarian. She said: "I've changed my mind about 'High Benton, Worker.'"

These are dynamic days. The world is going through a smashing upheaval and the books written for youth will not escape. In writing "High Benton, Worker," I was, perhaps, a little in advance of my time. But time caught up with the book and a frank, honest Indiana librarian caught up with it, too. The world moves and you, who are destined to write for youth, must move with it.

**T**HE Editor of THE QUILL has asked me to tell you a little more about the manner in which I work. Well, to begin with, I've always believed that luck plays a considerable part in a writer's life.

When I began to write for youth, and

for a great many of the succeeding years, I wrote what—because so much of it is miserably done—has been damned as the school-athletic story. I drew largely upon my own youth for these stories. Presently I began to suspect that the fabric was wearing pretty thin. And then came the first stroke of luck.

At that time, in our village, we had a small high school. The coach was a Latin teacher who was paid \$100 extra a year to handle football and baseball. Some of the high school boys were reading my stuff and, boy-like, concluded that if I came into the high school picture they would have adventures similar to those of my fictional characters. They came to the house one night to ask me to help with football and baseball. The Latin teacher, once he discovered I was not after his job, consented to the arrangement.

That was a life saver. A new school background, a fresh store of athletic material, was opened to me. But the greatest treasure was the fact that, day after day, I came into intimate contact with youth. For two years I was coach without portfolio. From those two years I took a freshened point of view, at least five books and a dozen short stories.

Then came illness that lasted a year and a half and ended on the operating table. By that time there were four young Heyligers. A long stretch of illness had left me broke and heavily in debt. I went back to a newspaper job because the need of a steady, weekly pay envelope was imperative. There was no more time for coaching.

**N**OW let me tell a story I have never told before in print and pay a tribute long past due. I was publishing through Appleton-Century and for a long time they had not heard from me. But authors are often birds of flight and my silence caused no concern. They did not know I was ill.

Three days after the operation, with a pad on my knee, I wrote Appleton-Century—it was then D. Appleton & Co.—told them what had happened to me, that I was heavily in debt, but that I would soon be back at work. The next morning their reply reached me, special delivery. I was to forget debts. As soon as I felt strong enough I was to send them the name of every debtor and what was owed him and they would at once send out checks and clear my slate.

Since then, two publishing firms have offered me contracts more to my advantage, but I have never left Appleton-Century nor have I asked them to match those offers. I cannot forget a heartwarming, human letter brought to my hospital bed 20 years ago.

Well, I was back in the hurly-burly of newspaper work by day and fiction writing by night. I figured that, within two years, I'd have another stake and could take another fling at free lancing. I was cut off from the inspiration that coaching had given me and, before the two years was up, the fiction fabric again began to wear thin. And then came what has turned out to be my greatest stroke of luck.

I had talked my newspaper into letting



William Heyliger

A former newspaperman who has made writing for boys his career.

me turn out a Saturday magazine for boys. Scouting had established a Local Council in the community and I wrote a page of Scout news every week. And of course there was a camp. Prior to the opening of the camping season, the council arranged a camp for me so that I could get my news on the spot. This camp, three-quarters of a mile from the main camp, was for my family and we were to spend two or three days there a week.

The lake was a mile long and, at the outlet end, two stone and earth dams had begun to leak badly. These were to be replaced with concrete dams. Bids were asked from contractors. The bids were high.

Then a 21-year-old Scout, graduated from Stevens Institute of Technology the month before, asked to do the job on a cost-plus basis. He built a barge to freight cement and gravel across the lake, recruited his labor gang from Scouts of the high school and college age, and slept them in tents pitched on a knoll above the job. His equipment was inadequate. The lake broke in and flooded his cuts. Some of his workers couldn't stand the gaff and quit. A careless checker overloaded the barge and sank it. The task became a nightmare with a grim, young engineer fighting on against odds.

I followed that job week after week. I wrote to the *American Boy* and told them what was going on, suggested an article and asked how many pictures they'd need. The magazine's reply was laconic: "Where's the book?" Until the moment their letter arrived, I hadn't seen the book. Blind!

**S**O I wrote "The Builder of the Dam," my first industrial story. Letters poured in upon the *American Boy* from boys in high school who had decided to become engineers.

To me it was just a lucky book I had  
[Concluded on page 13]



*—Photo by Mase*  
**William P. McDowell**

Broadcasting news highlights from the booth in the Sharon Herald's plant.

**W**E'VE found out in the editorial department of the Sharon (Pa.) *Herald* this past year that you can't call yourself a newsman just because you've mastered the fundamentals of getting, writing and editing news. These days you have to be able also to step in front of a microphone and sell your wares to the listening public.

The seven editors and reporters on our paper, a Western Pennsylvania daily of 15,000 circulation, prepare and deliver 10 news broadcasts and one sports cast daily except Sunday over Station WPIC in Sharon.

"News of the hour, every hour, on the hour," from 8 a. m. to 5 p. m., has been probably the strongest selling point of the station since it opened in October, 1938. The newspaper owns an interest, but not a controlling one, in the station. Studios are located in a building on the outskirts of the city. Our broadcasting is done from an especially constructed booth in our plant.

Joe Shatto, the news editor, has the first newscast at 8 a. m. Those of us covering beats who have stories breaking overnight write a few lines and leave them on his desk or phone him enough to cover it before he goes on the air. He is then free to start getting his paper out for the day. We also cover each other for immediate broadcasts of important local news.

Herb Eymann, our telegraph and picture editor, takes time off to do the 9 o'clock broadcast and Harold Polonus, who handles politics and other local stories, has the one at 10 a. m.

By 10:30 a. m., Elliott Jones, the sports editor, has his page made up and he broadcasts at 11 a. m. and at noon when the press of local news is heaviest on the rest of us.

I'm usually done writing by 12:30 p. m. after coming in from the city beat and I

# Our Reporters Get the Air!

By WILLIAM P. McDOWELL

give the 1 o'clock one. Tommy Gibbons, city editor, takes it at 2 p. m.; Dick Nelson, another reporter and rewrite man, goes on at 3, and Polonus is back at 4 and 5 o'clock for the last two newscasts. Gibbons also has a special sportscast at 5:05 p. m.

At first we had a financial arrangement with the *United Press* by which we paid for the privilege of using news on the air and we rewrote it for radio from Unipress carbons. For the past few months, however, we have had the *United Press* radio wire and find it much more satisfactory. The news is already processed for radio delivery and saves us a lot of work.

When we write local stories worth "airing," we slip a piece of carbon paper in the typewriter and leave the copy for the next fellow on the air to rewrite in the conversational style that radio requires. When we get through with a newscast we mark each piece of copy with the hour it was given and file it on a hook for reference.

**W**HEN you write for radio you've got to use much shorter sentences than in news stories and we've found that doubling before the mike has made our news writing style more simple and readable. Newscasting also has kept us posted better on world events.

It also has revealed to us errors in pronunciation that we never knew we had. The chief difficulty, of course, has been the pronunciation of foreign names. The best we can do when a fresh story breaks is to look the name up or if it's not in the dictionary to take a chance; but news services frequently print lists of pronunciations and we also pick them up from Lowell Thomas and the other topnotchers.

Our best service to the radio public

thus far came at the outbreak of the European war in September. We gave special bulletins as they broke during the day and the station remained on until early in the morning by special permission of the Federal Communications Commission the first week of the war. We worked in shifts trying to satisfy the appetite for news that you will recall came then.

Special broadcasts, for which we broke into musical programs, became so necessarily frequent that the station engineer moved the microphone into the open newsroom beside the teletypes to save time. Frequently we scooped the major networks with special bulletins.

Using seven different men on newscasts might seem unnecessarily confusing when one man could be assigned to it as a full-time job. But the listeners seem to prefer it that way and it does build a certain amount of prestige that is sometimes useful in gathering news from strangers. The station managers say the audience doesn't have an opportunity to become tired of listening too much to the same man, so, even if none of us is good, at least the listeners have variety in mediocrity!

Each man is solely responsible for his own newscast and no editor looks over his copy before he goes on the air, largely because a newscast is shuffled around and good stories are substituted for duller ones until the last minute. We are cautious about any story dealing with crime and try to recall, as a standard, that children probably are listening in and that people may hear it while at dinner.

**W**E spare the listeners as many gory details as possible and skip the matter of sex crimes as such entirely. The the [Concluded on page 19]

**N**EWSCASTING by radio is becoming an increasingly important phase of journalistic endeavor and, as such, is attracting both experienced newspapermen and journalism students.

This article by William P. McDowell, of the Sharon (Pa.) *Herald*, presents an excellent picture of the way in which that newspaper has tied in the publishing of a newspaper with radio.

Mr. McDowell, city hall reporter for the Sharon *Herald*, was graduated from the Department of Journalism at Penn State College in 1936. He was connected successively with the *United Press* in its Pittsburgh bureau, with the Daily Independent of Monessen, Pa., and as district reporter for the Pittsburgh Sun-Telegraph before taking up his present work.

# Why Labor Distrusts the Press—

**L**EATS get this straight from the start. We're not going to talk about class war, Karl Marx or economic determinism. Intriguing as those topics may be, they have virtually nothing to do with the American labor movement. Congressman Dies will please sit down and stop screaming.

What we are going to talk about is a practical newspapering problem. With the labor movement as it is today and the press as it is today, there are certain specific faults in relations between the two, faults that are remediable without anything resembling social revolution.

**W**ITHIN a week of this writing, four stories appeared in California dailies which demonstrate why labor feels it has a justified beef with the press.

To take the worst first, there was a long Sunday article by George Sokolsky purporting to give the low-down on the San Francisco waterfront situation, recently the scene of a 53-day labor dispute, and Harry Bridges, the widely-known CIO West Coast longshoreman chief and favorite bogey of many an employer.

His article opened with the disarming admission that he hadn't talked to Bridges or any of his men "because I wouldn't get a fair picture that way." So, apparently, he consulted the labor leader's most hysterical enemies and "explained" the situation on the basis of their confidences.

That isn't precisely playing the game by the rules most of us learned in school.

His confession of lop-sidedness should have tipped off critical readers, but the trap was set for the unwary.

**S**OLOSKY asserted Bridges was finished as a labor leader and then maintained, somewhat inconsistently, that his power rested with the Newspaper Guild which dominated publishers and forced them to give Bridges favorable publicity breaks. He even hinted darkly that Guild contracts with San Francisco papers would make "interesting" reading if they were available.

As eyewash, Sokolsky's article was 99.44 per cent pure. The slightest investigation would have given the lie to his alleged facts. The constitution of Bridges' union, for instance, would have shown that the unionists must still have some confidence in Bridges' leadership because a vote of only 15 per cent of the membership would remove him from his post.

The statements about the Newspaper Guild must have been incredibly ridiculous to any thoughtful reader because Bridges' press is notoriously bad. The whisper of dark doings in the Guild contracts is equally stupid. The current contracts are nothing more or less than the usual collective bargaining agreements with not one clause in reference to anything but wages, hours and working conditions. They are neither secret nor mysterious. Sokolsky could have obtained a complete text by asking for it—just as I

By ROBERT A. MARSHALL

**R**ELATIONS between labor and the press have not been of the best in recent years. Neither, we feel, is blameless. Both would be better off were mutual understanding and respect achieved. Both capital and labor must be made to feel they are getting a square deal from the press.

Although he is directly connected with the labor press, Robert A. Marshall observes he has attempted to be "constructive and moderate on a subject which evokes high passions" in the accompanying article.

A graduate of the University of Minnesota's School of Journalism in 1938, he has been employed since by the California Labor Press Association, publisher of 14 labor weeklies. He has charge of two of these publications, contributes to the others. His headquarters are at Stockton.

did—if he were at all interested in facts.

Naturally most trades unionists are aware of these facts. And just as naturally they must feel that any newspaper which publishes such transparent nonsense is not acting in good faith. Their

mistrust is transferred to the press in general, rightly or wrongly.

**T**HE second revealing incident happens to concern this same much-maligned Harry Bridges. As a nationally prominent labor leader, he was invited to deliver a public address in a smaller California city by the local warehousemen's union. The event, to be held in the civic auditorium, was a rather important one in the city's day-to-day news. But the union members had to resort to paid advertisements and placards to get any notice of the meeting to the public. The press wasn't interested.

Thanks to these other forms of publicity, news of the meeting did get around. An outstanding faculty member of Stanford University presided and a crowd estimated by working newspapermen to be the largest in the city's history assembled to hear Bridges talk. His address was well received and newsworthy because he announced his union's willingness to sign a five-year no-strike pact with San Francisco waterfront employers.

How did the press behave? It "covered" the story with a brief notice buried far back among the vital statistics! Labor felt it had been given the silent treatment that speaks volumes.

A third story turned up during the week, a news account of the completion of a collective bargaining contract between a leading department store and its employes. The headline described the agreement as an "open shop contract," and the story embodied a lengthy statement from the store management eulogizing the open shop and declaring that the employers had "protected the rights" of their employes by refusing to sign a closed or union shop contract. There was no statement from the union.

It happens the union shop principle is very near and dear to labor unions, as all familiar with organized labor know. Department of Labor statistics reveal that 17 per cent of all strikes called last July were to gain this very point—and workers don't leave their precious jobs for something they care nothing about.

Even though the union issued no statement, reporters and editors who handled the story should have been suspicious of a long declaration from only one of two parties to a legal contract.

**A**GAIN labor felt, rightly or wrongly, that the newspaper concerned had lent itself to the dissemination of unfavorable propaganda and thereby revealed prejudice. The reporter who wrote the story could have had a better story and an impartial one if he had known enough about organized labor to ask the union officials a leading question or two about their side of the situation.

The last story of the week reported that a union was attempting to organize the

[Concluded on page 12]



Robert A. Marshall

**W**AR makes a difference to Canadian newspapers but NOT much, now that censorship has been broken in and overcome its early tendency to see a great strategic secret in every scrap of war news. To newspaper readers the war makes practically NO difference. You could never tell there was a censorship in Canada by placing typical American and Canadian newspapers side by side and comparing their contents.

On the other hand, a perusal of the Defence of Canada Regulations and the Censorship regulations gives a rather terrifying picture of the censorship. The powers vested in officialdom are great. They may close down a newspaper plant entirely or they may place a censor in it to say what shall go in the paper and what shall NOT.

In its actual working out, however, censorship of the press is largely co-operative. The newspapers act as their own censors. They have the regulations and prior rulings of the censors before them. There is NO pre-publication examination of news or editorial matter. If an editor is in doubt about a story he may consult the censors. If he does not consult them and the story contravenes the regulations, of course, the paper is liable to penalties but so far none have been imposed.

**D**URING the heat of a provincial election campaign, one newspaper appeared with a big blank space on the editorial page. The censors had frowned on what was probably a scorching editorial dealing with some phase of the war or Canada's participation in it. A couple of Communist papers have been banned. Several foreign publications including the *New Masses* and some German language papers have been denied admission to the country.

Censorship came into effect almost simultaneously with the outbreak of war when the "War Measures Act," a relic of the first great war, was revived by proclamation. Under that Act the cabinet may amend, alter or enact almost any law and proceed to promulgate the "Defence of Canada Regulations." The regulations make publication of "prohibited matter" an offense, and prohibited matter, shortly, is information which might assist the enemy or interfere with the nation's war program by discouraging recruiting, causing internal strife, or in any other way.

A censorship co-ordination committee was established consisting of representatives of all government departments and agencies concerned with any aspect of the transmission of information whether by radio, mail, cable, telegraph, telephone, the movies or the press.

**T**HE first chairman of the committee was Walter S. Thompson, genial, portly director of public relations for the government-owned Canadian National Railways. Until ill-health forced him to take a prolonged rest Thompson played a major role in the organization of both the censorship machinery and the setting up of a bureau of information.

His idea was that alongside a restrict-

ing agency such as the censorship co-ordination committee there should be a body charged with the job of prying out information which could be published. The two would be complementary, although to some extent opposed to one another.

After getting the censorship working Thompson became the first director of the bureau of information. Col. Maurice Pope, chief of the intelligence branch in the national defence department, took his place on the censorship co-ordination committee.

Two press censors, one French and one English-speaking were named to serve under the committee and under them serve a number of regional and assistant censors.

**F**ROM time to time the press censors issue instructions to the effect information on certain subjects should NOT be published.

While communicated to all newspapers and news agencies in the form of requests, these instructions have the force of commands. Among the subjects banned are information on troop movements, except after completion of the movements, on the movements or whereabouts of Canadian, British and allied warships, on the times of arrival and departure of merchant ships from Canadian ports. As conditions change the instructions are modified and some of the bans are lifted.

Thus when police were rounding up German citizens in Canada at the start of the war NO information could be published on the arrests. Later when the job was completed the ban was lifted and later still the bureau of information arranged press tours of internment camps.

The bureau of information is NOT a propaganda agency so far as its relationship to the daily newspapers is concerned, except insofar as the selection of news may be propaganda. It makes NO attempt to feed the newspapers with puffy material. Its handouts are strictly factual. It does a lot of the digging correspondents at the Canadian capital would ordinarily have to do for themselves and frequently puts in a word to secure an appointment with some official who thinks he is too busy to see a reporter.

But in relation to the radio and the screen the bureau is definitely an agency of propaganda, for both domestic and foreign consumption.

**I**N the early months of the war, news sources in the Canadian capital all but closed up. An annoying tie-up between the censors and departmental officials developed. Frequently when a story was referred to them the censors consulted departmental officials instead of using their own judgment and applying the regulations.

Prime Minister Mackenzie King held NO press conference for months but when he eventually did hold one expressed himself as shocked at the story told him. He said censorship of news in Canada was



The Dominion of Canada's imposing Parl

## Censorship :

By FRANCIS FL

Press Gallery, House of C

largely nonsense and put a stop to the censors acting as protectors for governmental officials.

The censors loosened up in other particulars. This was particularly noticeable in connection with shipping news. While most news of this character comes under



Flaherty

**E**UROPE'S war and ruin in many ways—will determine whether the United States will enter the war. Across our own internal frontiers has quietly but determinedly been the business of preparing men for war.

In this article, Francis Flaherty, Press Gallery in the House of Commons, discusses the impact of Europe's war and how it has affected the Canadian government's policies regarding censorship and preparation for war.

**M**r. Flaherty, who told the story of John Flaherty, a man with dark hair and glasses, wearing a suit and tie, looking slightly to the side.



—Photo from Canadian Travel Bureau

imposing Parliament Building at Ottawa.

# ip in Canada

NCIS FLAHERTY

House of Commons, Ottawa

the ban in Canada many stories break in American ports and are published in American papers. The news thus reaches the enemy for whatever it may be worth. Canadian papers were at first prevented from publishing material which appeared in more widely circulated American pa-

war and rumors of war have affected America  
ys—will affect her even more regardless of  
United States formally enters the conflict.  
wn international border, meanwhile, Canada  
but determinedly been going about the grim  
reparing men and machines for service over

icle, Francis Flaherty, a member of the Press  
e House of Commons, in Ottawa, tells just how  
newspapers have been affected by the war in  
orship is concerned. It suggests something of  
an newsmen can expect at home if Uncle Sam  
o war.

of John W. Dafoe, "Canada's No. 1 News-  
of The Quill, is a graduate of the University of  
in 1925, he joined the staff of the Toronto Star.  
study law, he joined the staff of the Canadian  
on in Toronto, Montreal, Winnipeg and New  
years ago, to Ottawa.

pers and which was broadcast in the United States.

Gradually, however, this changed and the censors came to act on the principle that a story, true or false, was NOT more likely to reach the enemy if it appeared in Canadian papers as well as in American. Publication in Montreal added nothing to the danger of a story already published in New York.

**S**OME American publishers have voluntarily co-operated with the censorship. At least one far-western daily and one popular magazine acted promptly on a request that a certain type of article be dropped. The case put to them was something like this: Canadian publishers are NOT permitted to print that sort of thing; you are competing with them in their own country; it is unfair that you should continue.

Behind the argument, of course, was the power to stop the publications from entering Canada but the censors had NO desire to deprive thousands of Canadian readers of their favorite publications.

Occasionally an article in an American publication will bring upon the censors a flood of demands that it be kept out of Canada. They come from well-meaning busybodies who can NOT bear the slightest criticism of the allied governments and their war aims.

The censors' problem is simplified by the fact that on the whole, editorial opinion in the United States leans to the side of the Allies. The answer to such critics is that while one item in a particular publication may offend, its effect is more than counter-balanced by many others of a different character.

**C**ENSORSHIP and the bureau of information combine to make scoops on major national news stories more difficult. Most big news breaks at least border on the forbidden and newspapers hesitate to touch them until they are officially released and, of course, the release is simultaneous to all papers.

The story of one scoop which went for nothing reveals the extent some publishers go in co-operating with the government.

The Ottawa correspondent of a chain of Canadian papers obtained advance information on the contents of an important agreement about to be signed between the governments of Canada, Australia, New Zealand and Great Britain.

He filed it to his papers using the time-honored phrases "it is learned" and "it is understood." One publisher telephoned the minister concerned to say if the story was ready for publication it should be released officially and if NOT it should be published only if it would cause NO embarrassment to the government. The minister thought publication would be embarrassing. The story was killed.

**C**ONSIDERING the fact that the Canadian government had NO highly developed publicity organization prior to the outbreak of war, the steps taken to get men who understand the newspaper

business in key positions both in censorship and in the public information bureau have been remarkably well chosen.

Walter Thompson has already been mentioned. He knows practically every Canadian publisher, editor and experienced reporter and the inside of every newspaper office. His public relations department in the railway served as the nucleus around which the government built both the censorship and the public information bureau.

After Thompson left the bureau, Herbert Lash took charge. Lash handled publicity for the Canadian National in New York for many years and is well known among American newspapermen. Claude Melancon, who had been acting as joint press censor with James Hanratty, recently was made associate director of the bureau of information. He formerly handled the railway's relations with the French language newspapers of Quebec.

Hanratty, now sole press censor for the time being, directed the publicity office of the Canadian National and the Grand Trunk in Chicago for years.

Associated with Lash in the information bureau is George Hambleton, former European correspondent for the *Canadian Press*.

## Calcraft

[Concluded from page 5]

most of them lacked heat. The average cost of a dinner was about one dollar. The mainstay of Calcraft's diet was reindeer meat with an occasional bear steak. A supply of dried raisins and sugar kept his health good . . . except for those frozen eyelids.

Transportation was difficult, even away from the front. The gasoline supply was rigorously controlled, and cars were usually shared with others. The roads were glassy, and a journey likely to end in a ditch. Sometimes Calcraft used a sleigh—and reindeer.

**A**LL of Calcraft's pictures had to pass through censorship. They were developed by Finnish army men (a system also used in France). After censorship in Helsinki, the pictures were sent by way of Stockholm to London where they had to pass the British censorship. Then one set of pictures were sent by radio to New York, a second set by clipper, and still a third by boat.

When you recall some of those front-line Calcraft pictures, you might ponder on his explanation of why those three short hours of daylight were so "deucedly" inconvenient.

"It was dangerous," says this photographer, "to use flash-bulbs because they usually attracted Russian fire."

The experiences of this one photographer battling the rigors of deathly cold, bullets, and censorship on the Finnish front make a story that will go down in the books as one of the remarkable newspaper exploits of this World War.

## These Men Handle Press Relations in Canada



G. H. Lash

Acting Director, Bureau of Public Information



Claude Melancon

Associate Director, Bureau of Public Information



C. J. Hanratty

Press Censor

## Labor and the Press [Concluded from page 9]

city's fire department. The story was certainly a legitimate one, especially since public interest is largely involved in a public service such as fire protection. But the story was written in the tone of an exposé. The reader could not possibly avoid the impression that corruption was being reported, not labor news.

Once more, labor concluded the press was unjustly fostering opposition to its activities. It is quite likely that many readers of that story envisioned their homes burning to the basements while firemen walked a picket line.

If the paper had handled the story in straight news style, such unwarranted fears would not have been stirred. As a matter of fact, virtually all unions in public service, including the Fire Fighters' Association, do not permit their members to strike. The function of such unions includes nothing more reprehensible than establishing machinery to settle grievances and advocating civil service protection for its members. That bit of pertinent background might well have been included in the story. But it wasn't.

THESE four instances—all of them rather commonplace—demonstrate the four leading sources of disaffection between labor and the press. To generalize, the charges against the press are outright hostility by uninformed writers, inadequate coverage of labor news, a tendency to give employers the publicity breaks and misrepresentation of organized labor's aims and methods.

Damaging as these claims are, they certainly do not represent the harshest crit-

icisms of the press voiced by labor spokesmen. The more vitriolic accusations usually rest upon the conduct of the press in strenuous local conflicts which split entire communities into warring camps.

In those circumstances, the press frequently loses its head in company with everybody else. Newspapers have been parties to deliberate union-smashing drives more than once and labor has not forgotten. The memory feeds the latent distrust that exists from day to day. But just as violence is not representative of the social equilibrium, the things newspapers do in times of social collapse are not representative of policies under normal conditions.

The incidents described here, however, did not originate in situations where social frictions had burst into open flame.

TO give the press its due, labor is not without fault in its public relations. Its representatives are frequently inarticulate. Many are not aware of the great importance of public opinion to their movement and so do not formulate adequate statements of their views and aims. Others fail to cooperate with reporters because they are suspicious of the press in general.

Some criticism, too, is based on the "I'm right you're wrong" attitude and its impatience with all opposing views. This is a failure to recognize the press' premise that half of one side plus half of the other side equals fairness—a proposition not always valid.

The press is also hampered because labor is continually on the defensive in its

public relations. Small wonder, with the unending barrage of vilification directed against the movement. But this very defensive reaction leads it to cover the scoundrels in its ranks as well as the saints. The saints are in the majority, but you know who gets the headlines.

IF, then, the press isn't doing too well by labor, what is to be done? The answer is much the same reply the press must give scientists, artists, business men, politicians, educators and all who feel we aren't doing our job quite as well as we should. The answer is more specialized writers, more interpretation, better equipped reporters.

The problem can be partially solved by providing qualified, careful comment that is frankly sympathetic to labor. Relieving the monotonous chant of unfriendly interpretation that generally emanates from editorial columns can do much to restore the respect of labor for the press. This device has been adopted by the San Francisco *Chronicle*, in which Arthur Eggleston conducts a thoughtful and courageous column on labor affairs.

There is a growing volume of information—history, statistical studies, factual surveys—produced by educational institutions and state and federal agencies that sheds much light on the labor news of the day. It offers facts and figures to interpretive writers who would penetrate the emotional opinions and irresponsible utterances that confuse labor issues today. By utilizing this available knowledge, newspapers can make labor news understandable in the broad frame of reference it deserves.

It's not too much to ask of our press. It's merely part of the high duty of the press in a democracy.

## Writing for Youth

[Concluded from page 7]

been lucky enough to find. But letters continued to come in to the *American Boy* and, more than a year later, the editor came to New York and called me in for conference. He wanted industrial fiction. We picked iron. A month later I was in a mining camp in the magnatite district off Lake Champlain, New York, to gather material for what became "Johnny Bree."

When the taxi dropped me off in the camp my heart sank. Like most authors who have come up via the newspaper route, I knew little of machinery and mechanics. And here I stood amidst stamping mills, ore cars, change houses, conveyor belts and monstrous tailings piles.

The company assigned me to a welfare worker who was a minister, and that was another stroke of luck. For this man knew something about authorship. At Princeton he had roomed with Emery Pottle who became editor of the old *Criterion*. For three days I pumped this man. Crumbs of information! That's how you pick it up, a crumb now and a crumb then until you have a loaf.

What I look for first is the trouble of the business—the hell. Once you find that, you can start to build around it. For trouble always means conflict. Sometimes physical conflict, sometimes mental conflict, but always conflict. And conflict is rich meat to put into the fiction pot.

After three days I had a hazy idea of what it was all about. Then I went underground with the men into the dank, gray, silent fog of the mysterious slopes and drifts. I was to all intents and purposes a miner, wearing a miner's clothing and carrying a miner's lamp and subject to a miner's risk of being crushed under a fall of rock from the hanging wall.

I talked to everybody—to muckers, to safety men, to men in the hoist rooms, to diamond-drillers. I breathed a miner's heavy, damp air. I ate a miner's food. I slept in a bed in a mine boardinghouse. When the man-cage brought me up for the last time, after a month, I was saturated with mining. While the story was running serially in the *American Boy* a mining engineer wrote me from California. He had worked in those very mines of mine. He said: "No man could have written this story who hadn't lived his life with and among miners."

If that sounds egotistical, I tell it for a reason. I hadn't given this engineer a depth of mining knowledge; but I had reproduced the feel, the color, the atmosphere of a mine. Detail! That's the trick. You must dig unceasingly for the small details that fuse together and make atmosphere.

If you are after one detail and talk to 12 men who are familiar with this detail, you talk just as eagerly to the thirteenth man if he comes along. The thirteenth may have a new slant. When I went to Eastport, Maine, to gather material for "The Silver Run," a story of

the sardine industry, I found not a factory running. The 1933 depression, for one thing, and the fact that prohibition—at that time the law—had closed the thousands of saloons that used sardines on free lunch counters.

For days I prowled deserted, closed fish factories, talked to merchants and to men who ran bait to the lobster fishermen, to men who owned weirs, to women whose scarred hands showed that they had packed in the closed fish factories. Somebody said: "You don't know what a fish factory's all about until you smell one in operation." So I journeyed to Lubec, Me., where a factory was running. I made that journey to get a smell. It became a part of the atmosphere of the book. That's what I mean by detail.

Since "Johnny Bree," almost every book has dealt with industry. I never use the same industry twice. It's new to me when I go to it the first time—it can be new only once.

Sometimes you run into snags. I went to Detroit to go into a mass production plant and write "Steve Merrill, Engineer." I was turned loose in five floors of stamping, thundering, slicing, forming, piercing machinery. The men and women were on piece work; I couldn't expect men to stop and talk. I picked up crumbs in the plant cafeteria at noon—I'm not punning—and had to rely upon observation the rest of the day. It was bewildering. At the end of three weeks I returned to my hotel ready to pack up. Here was one story where I was licked. I had a vast amount of material and it didn't mean anything.

As I lay awake that night I had an idea. In the morning I told the president of the company my difficulties. "If you have a man who likes to talk, and who is a good talker and has some imagination, give him to me for three days. I'll pay his salary." They gave me the man and wouldn't let me pay his salary. Three days later I was on my way home. I had my story.

IT gets down to this—observation is the touchstone only up to a certain point. Observation will give you slants and cues, but it won't give you the whys. You must talk to people unceasingly if you want to find out what's going on under their skins. After all, fiction concerns human beings. Industrial fiction is not a story about the job. It's the job plus what people think about the job.

Strangely, with one exception, every time I've gone off to gather an industrial story, I've seen the framework of my story before the first 24 hours had passed. Then the real work starts. Then I begin searching for all those little crumbs.

Strangely, too, the story that pours a flood of material into your notebooks is often the story that takes the most out of you in labor. When I started out to get "Wildcat," I sailed to Texas on an oil tanker. I began to get a feel for the story before I reached Houston. Once at Hous-

ton, I ran into a flood of material, but gathering that material took me far and wide and, when I climbed aboard a tanker to sail home, I was physically weary.

In one month I covered 5,000 miles of the East Coast field. The stuff was there, but you had to go get it. Day after day I rolled out of Houston with engineering crews; often I didn't know exactly where I was going or what I'd find. I seldom knew when I'd return.

Late one night my telephone rang. I'd had a hard day. A voice said: "Trouble shooters are going out to a crew working in the rice fields east of Beaumont. Care to go along?" I said I'd be delighted. The voice said: "They'll pick you up at your hotel at 2 tomorrow morning." I had three hours' sleep and was on the road.

I didn't get back to my hotel room for 36 hours. Mrs. Heyliger told me I looked like something the cat had dragged in. I got a look at myself in a mirror and decided she was wrong. No self-respecting cat would have had anything to do with me!

Well, there's a little, anyway, of how one writer goes about the business of writing industrial fiction. It's fun. It's adventure. It's life. It's my life, anyway. I wouldn't trade it for any other life.

MORRIS HENDERSON (Stanford '39) has resigned his position with the Stewart Howe Alumni Service at Columbus, O., to join the editorial staff of the *Berkeley (Calif.) Gazette*.

### *A Job—*

as assistant and secretary to the manager of the Latin American office of a large U. S. feature and news service is now open.

Absolute fluency in Spanish and English, stenographic experience, reportorial and some training in promotion or advertising, are the requirements. Young man, single, preferred. Good salary, transportation paid.

Write ONLY if you qualify thoroughly. Textbook knowledge of Spanish is NOT sufficient.

**THE PERSONNEL BUREAU  
of Sigma Delta Chi**

JAMES C. KIPER, Director

35 E. Wacker Drive, Chicago, Ill.

# THE WRITE OF WAY

By William A. Rutledge III

## Writers' Publications

**M**ARKET information is as valuable to the writer with a manuscript as the latest crop report is to the grain speculator. One editor's meat is another's poison, to paraphrase Henry Bulwer Lytton—and the meat and poison vary. One month a particular editor may buy up all the 1,500 words he can get hold of; while another month he may not look one straight in the eye.

Conditions in the writing market are subject to scores of conditions. Editors these days don't stock up as they did in the old days when they had a safe full of purchased manuscripts. Purchases are limited to immediate needs.

To service writers with "spot" information, direct from the editorial departments, on what they want and what they don't want, a flock of writers' magazines have sprung up. They have real news and information on the market, which to the going writer is priceless. Not only do they suggest receptive sources for manuscripts or ideas on hand, but they have the faculty of suggesting additional possibilities within the reader-writer's range.

**T**HE leader in this field, in my opinion, is *Writer's Digest*, a rough and tumble pulp paper monthly with a one-color cover. As a printing job, it could not be recommended. Often it appears as if the printers had a picnic in the shop without a proofreader in attendance. As sarcastic as these remarks may be, they should not detract from the fact that it is the lustiest of all the writers' magazines.

It combs the field by means of correspondents in all leading publication centers and their reports are comprehensive and authentic. The magazine lacks "class," but is a monthly bundle of real market information. It is published at 22 E. 12th St., Cincinnati, O., under the editorship of Richard K. Abbott, an old-timer in

dealing with would-be writers. It buys articles on various phases of the writing profession, but a gold-plated name is usually required. Any one who is on the alert for sales possibilities in the manuscript field should subscribe or pay two bits a month for *Writer's Digest*.

Right now, *Writer's Digest* is conducting another of its \$2,500 short story contests in conjunction with *Liberty* magazine. We can remember when lingerie and hosiery were among the prizes offered but within the last few years Fulton Oursler and his *Liberty* staff have hoisted the story contest into the important class.

The valid virtue of being the only writers' publication issued from New York City, the nation's editorial capital, belongs to the *Writers' Journal*. Vol. I, No. 1 is all that has been issued at this writing. It is a tabloid 15-center that looks like the real McCoy. Its market information leans heavily towards the book trade. The opportunity of becoming the leader in the writers' publication field may lie within its grasp. P. W. Tell is the editor and his office is 11 W. 42nd St., New York City.

The *Writer*, which appears to us to have slipped, is a 25 cent magazine that should be read by those ambitious to crash the so-called slick paper class. It is conservative, almost to the point of being effete. Literary style is all-important with this magazine; whereas the spirit of *Writer's Digest* is: Get that check! Boston, Mass., at 8 Arlington St. (also the address of the *Atlantic Monthly*), is the home of this magazine edited by Samuel G. Houghton.

*Writer's Monthly* is the title of the magazine published by J. Berg Esenwein, Myrick Bldg., Springfield, Mass. This publication liberally publicizes Mr. Esenwein and his various correspondence courses on authorship.

Way out in Denver, Colo., at 1839

Champa St., thrives a modest little magazine, *Author & Journalist*. W. E. Hawkins is the editor. It also deals in market information—although it does seem to involve a long haul from leading editorial headquarters to the Rocky Mountains. It is a sincere and well edited magazine that writers might well look into.

Its quarterly marketing guides and other special listings are valuable.

Then, too, mention must be made of our own *QUILL*. Appending this column, from time to time, are bulletins from editorial offices on particular requirements.

The principal objective of the Editor is to keep the far-flung fraternity posted on trends and developments in the entire field of journalism.

In addition to the column and the market tips, contest announcements, etc., *THE QUILL* has been publishing a splendid series of articles by outstanding writers in various fields of fact and fiction in which they share their experiences with those of us who would emulate their success.

Articles like William Heyliger's contribution to this issue don't come along every day—and when they do you're very likely to find them in *THE QUILL*!

## Market Tips

A new publication outlet for manuscripts dealing with science and technology has been provided at Iowa State College, Ames, Iowa, by the organization of the Iowa State College Press. The major purpose of the new Press, as outlined in its statement of editorial policy, is "to serve learning, and particularly learning in fields of science and technology, by providing a channel of publication."

The new press will consider for publication manuscripts, not from Iowa State College alone, but from any source. It will be especially interested in developing publications in certain subject matter fields in science and technology for which satisfactory publication channels are not elsewhere available.

The manufacture and sale of Iowa State College Press publications will be conducted by the Collegiate Press, Inc., also of Ames, a firm which entered the publishing field in 1934, and which has experienced a consistent growth since. Its books have been sold in more than 30 foreign countries as well as throughout the United States.

## Correction

"We note in a recent copy of *THE QUILL* that you have an incorrect listing under Market Tips.

"*Scribner's Commentator* publishes no fiction since the March issue. The requirements will be factual articles on current events and personalities up to 2,500 words. Fred Hamlin is no longer with us as Associate Editor.

"The editor is Geo. T. Eggleston and manuscripts may be addressed to the Editorial Offices at 654 Madison Avenue, New York City.

"Sincerely,

"G. M. PILLMAN,  
*"Scribner's Commentator*,  
Editorial Department."

## Contests

A contest for poets has been announced by the Carter Publishing Co., Inc., 542 Fifth Ave., New York, N. Y. The contest will be open to any poet, amateur or professional, living in the United States or Canada. Eight cash prizes totaling \$100, plus publication in an anthology, are offered.

J. K. (Joe) RUKENBROD (Ohio State), formerly of the Akron *Times-Press* staff, has opened the Rukenbrod Publicity Bureau at 153 Fir Hill, Akron, O.

THE QUILL for March, 1940

## How Can Weekly Newspapers Get More Advertising?

Every available survey, statement or practical demonstration pointing the way toward increased lineage—foreign, local or classified—is analyzed in THE AMERICAN PRESS magazine, the only magazine devoted primarily to the advertising problems of small town newspapers. Subscription only \$1.00 a year.

THE AMERICAN PRESS 225 W. 39th St., New York

## • THE BOOK BEAT •

### A Capital Story!

**ADVENTURE IN WASHINGTON**, by Leonard Ross. 199 pp. Harcourt, Brace & Co., New York. \$2.

Looking for a quick-moving yarn with a newspaper background to pass one of these raw, blustery spring evenings? Then, look no farther, for here's one that will just fill the bill.

Published serially as "Washington Correspondent," the story has to do with capital correspondent Jeffrey Brent, who heads the Washington bureau of the *St. Louis Express*. Jeff is a warm friend and admirer of honest, square-shooting Senator Morley who is out to swing the spotlight of publicity upon what he suspects to be the unsavory activities of one Merrill Drew, powerful lobbyist.

The Senator's inquiry bogs down and Jeff goes over to the Drew camp. This alienates his friends, particularly the Senator, Eden Fleming, a gal in whom Jeff is more than interested, and Tommy Norton, son of Jeff's publisher. As you might suspect, it turns out that Jeff isn't a turn-coat who deserts his friends in their hour of need. Nope, he's a true-blue lad who gets the goods on the villain.

Even though you know all along it's going to turn out all right, you'll enjoy the way Jeff, Eden and Tommy do it in a fast and furious finish that doesn't have a dull moment. In fact, there's not one in the whole book. Leonard Ross is also the author of "Dateline: Europe." We haven't had a gander at it yet—but now that we've read "Adventure in Washington" you'll excuse us while we go out to get the earlier volume.

### Journalistic Jackpot!

**THE INSIDE STORY**, by Members of the Overseas Press Club of America. Edited by Robert Spiers Benjamin. 263 pp. Prentice-Hall, Inc., 70 Fifth Avenue, New York. \$2.75.

Someone certainly hit a journalistic jackpot when he conceived the idea of persuading members of the Overseas Press Club of America to tell their favorite behind-the-scenes, never-told-till-now, yarns and stories of men, women and events.

Twenty of the best-known by-liners of their era have contributed to the collection which takes you here, there and everywhere for locales and then relates little-known facts about incidents and situations that made headlines at the time they were "in the news." Some relate to past history, some are highly pertinent to the present.

There's Eugene Lyons' revealing chapter, for example, on Stalin's Counter-revolution. The author of the best-seller "Assignment in Utopia" and present editor of the *American Mercury* contends that within the last decade Russia has undergone a successful counterrevolution

### Book Bulletins

**PEGGY COVERS LONDON**, by Emma Bugbee. 300 pp. Dodd, Mead & Co., New York. \$2.

This is a follow-up book to Emma Bugbee's popular "Peggy Covers the News" and "Peggy Covers Washington," but can be read independently of the earlier stories. Intended for older girls, it presents a picture of London as seen through the eyes of a young American reporter. Miss Bugbee is the New York *Herald Tribune's* top ranking woman reporter.

**THE CENSOR MARCHES ON**, by Morris L. Ernst and Alexander Lindey. 346 pp. Doubleday, Doran & Co., Inc., New York. \$2.50.

Training their guns on the stifling effect that censorships have imposed on the creative impulse in the past, the authors of this book discuss the effect on books, movies, the theater, radio and allied arts, citing court cases but avoiding technicalities. A revealing and challenging survey in itself, the book also serves to warn that further inroads upon freedom of speech, press and expression may be ahead. "No one familiar with recent attempts in this country to suppress certain kinds of films and plays can doubt, 'they declare,' that the censors of the future will use sex as a pretext to crush hostile political views, nor that the full battery of tricks and expedients devised to combat obscenity will be wheeled into action anew to smash another target."

**HANDBOOK OF ENGLISH—An Authoritative American Guide to Correct Usage**, by Clarence Stratton. 352 pp. Whittlesey House, McGraw-Hill Book Co., Inc., 330 W. 42nd Street, New York. \$2.75.

Here is a handy and authoritative American guide to troublesome and important problems of speech, writing, grammar, spelling and pronunciation, prepared by a man who is lecturer in English at Western Reserve University and Directing Supervisor of English in the Cleveland High Schools.

Mr. Stratton covers literary and grammatical terms, slang definitions, colloquialisms and many other problems of writing and speaking in a lively, entertaining volume that is sort of an "Information Please" program in itself. We can't tell you—for the life of us—why he has included some things and left others out, what his basis of selection was, etc.—but we do know he'll settle this matter of proper use of "you all," "shall and will," troublesome plurals, and set you straight on a lot of other points that will enrich your knowledge and vocabulary—both spoken and written.

in which most of the old Bolshevik aims and program—except for the retention of the nomenclature—have been thrown overboard and replaced by a totalitarian regime that has taken up where the old Tsarist regime left off in foreign affairs.

Lyons' interpretation of this change in Russian affairs clarifies recent Russian moves which have puzzled so many newspapermen and readers. Or at least this one.

**EQUALLY** as revealing and explanatory are Edward Hunter's stint, "Japan's Blessing in Disguise," in which this veteran Far-Eastern correspondent forecasts that Japan will enter the present war on

the side of England. This has been made possible, he explains by Hitler's alliance with Stalin, a matter which "mortified Japan as she had never been before in her history."

He sees Japan joining forces with England as a matter of shifting Japanese attention from the failure in China to the distraction of a new war with Japan taking her place with the democracies. He also sees the possibility of a compromise with China, ending the struggle there.

Tom Morgan, probably the best informed journalist today on Italian affairs, sheds light on Mussolini's tactics in the last few years in another significant chapter, "War Without Mussolini," as Hal Lehrman does on internal conditions of France.

We can't go into details concerning the balance of the chapters but believe you will be interested in what they are.

**P**EGGY HULL spins an amazing tale of Pancho Villa's raid on Columbus, N. M., in 1916, revealing that a newspaperman had warned the citizens and military that such a raid was impending and how three newspapermen kept vigil through the night, waiting for the raid they were sure would come and then flashed the news to the world from the boxcar in which they witnessed the invasion.

Then there's William Parker's account of an adventure in China which brought him an interview with Generalissimo and Madame Chiang Kai-shek; Carol Weld's analysis of the behind-the-scenes moves in the abdication of Edward VIII; Arthur Settel's piece on Egypt; Morrill Cody's Oppenheim-like story of a plot against the French franc; H. V. Kaltenborn's interesting discussion on radio commenting and the way he works; and D. Thomas Curtin's highly significant contribution, "Sickles and Hammers for Latin America," on the red activities south of the border.

S. Miles Bouton puts the German people under the microscope in "A Peculiar People"; Allan Finn paints an intimate word-portrait of Gamelin, "the shy, trig, steely-eyed little warrior" who commands the Allied forces against Hitler; Josef Israels II has an all-too-brief tale of the blonde baroness who played an important role in the Ethiopian war; Mary Knight's story is on the "Jobless Queens of Europe"; Cornelius Vanderbilt, Jr.'s tale is of high-flying card sharks who follow international trails; Irene Kuhn's chapter has to do with the fight for women's suffrage and of Sonya Levien in particular and Wythe Williams' story of the French squelching of Abd El Krim (remember him?) are other highly interesting chapters.

We've saved for the last, mention of two additional chapters which we believe will interest all newspapermen: Burnet Hershey's story of Henry Ford's peace ship and George Sylvester Viereck's story of what was behind the break between President Wilson and Col. House.

We've gone to some length about this book, but it rates it. If ever a book was written for newspaper people, this one was.

## Kiper's Kolumn

By JAMES C. KIPER

Executive Secretary,  
Sigma Delta Chi

**T**HE peak in activity for Sigma Delta Chi the country over will be reached in April and May. Gridirons, Founders' Day meetings, press conferences, short courses, undergraduate chapter visitation program, contests and awards—these activities make it a busy "day" for the professional and undergraduate chapters as well as the national office.

The annual visitation program, through which professional members accept assignments to visit the undergraduate chapters, is well under way. The program, being carried out this year under the direction of Irving Dilliard (Illinois '26), editorial writer of the *St. Louis Post-Dispatch* and SDX vice-president in charge of undergraduate affairs, will provide a capable professional man to speak to and inspect each chapter.

At East Lansing, Mich., home of Michigan State College, the local journalistic organization, News-Spartan-Wolverine, on April 4 will be installed as the 42nd chapter of the fraternity. The installation will be conducted by President Elmo Scott Watson, four past presidents—George A. Brandenburg, Chicago editor of *Editor & Publisher*, Ralph L. Peters and Lee A White of the *Detroit News*, George F. Pierrot, director of the World Adventure Series of Detroit, Franklin M. Reck, managing editor of the *American Boy* magazine, Detroit—and the writer. Announcements are to be sent to every member of the fraternity in Michigan. The meeting will be open to all members. The installation in the late afternoon will be followed by a dinner. The petition of N-W-S was approved Feb. 9 through a referendum vote by the chapters.

Five members of the Department of Journalism and Publications at Michigan State are SDX members: A. A. Applegate (Montana '22), head of the department; Ralph L. Norman (Indiana '22), adviser to N-W-S; Joseph G. Duncan (Iowa State '32); Everette B. Swingle (Wisconsin '21), and Eugene Alleman (Wisconsin '24).

**S**IGMA DELTA CHI will be officially represented for the first time in its history at an annual meeting of the American Society of Newspaper Editors, when President Elmo Scott Watson will attend the society's meeting in Washington, D. C., April 18-19, upon invitation by ASNE president Donald J. Sterling (Oregon Professional).

The second annual Southwest Founders' Day meeting was held in Dallas March 8 and 9, sponsored by the DALLAS professional and SOUTHERN METHODIST UNIVERSITY undergraduate chapters. The two-day program which drew

SDX members from many parts of the state, opened with registration Friday afternoon. Frank Baldwin (Iowa '13), editor of the Waco (Tex.) *News-Tribune*, spoke at a dinner meeting that night. The Saturday morning program began with a round-table discussion of topics of interest to newspapermen. Prof. Lester Jordan (Northwestern '27), head of the SMU school of journalism, presided.

Karl Hoblitzelle (SMU Professional) was host to the meeting for the Saturday luncheon, at which Edward F. Conroy, special agent for the FBI in the Dallas district, spoke. Will C. Grant (SMU Professional) was host at an open house Saturday afternoon preceding the initiation of professional members. The two-day meeting closed with a banquet at which Frank King (Missouri '17), manager of the Texas division of AP presided. John L. McCarty, associate editor of the Amarillo (Tex.) *Globe-News* spoke. R. L. Johnson (SMU Professional) and Brack Curry, presidents of the Dallas and SMU chapters, respectively, were in charge.

Frank E. Gannett (National Honorary) of the Gannett newspaper chain, Virgil Pinkley (Southern California Professional), European news executive for *United Press*, and John B. Long (South California Professional), manager of the California Newspaper Publishers' Association, were the speakers at a meeting of the LOS ANGELES Professional chapter, March 5, attended by more than 200 editor, publisher, reporter and USC undergraduate members of SDX.

**J**AMES ROOSEVELT, son of the President, was guest and speaker at a meeting of the CHICAGO professional chapter March 8. Roosevelt pictured the scene behind the making of motion pictures in Hollywood and told of his plans for the early production of a combination movie and phonograph machine. A motion picture of the orchestra while recording a selection will be shown while the selection is played from a sound track on the film. Maureen O'Hara, star of "Bill of Divorcement," was a guest.

The FLORIDA chapter has taken over publication of the *Florida Journalist*, a magazine reporting news of Florida newspapermen and alumni of the university's department of journalism, and published monthly during the college year.

Carl Turner (Ohio State Professional), manager of the Columbus, O., bureau of INS, was the principal speaker at an initiation meeting of the OHIO STATE chapter Feb. 16. A large number of professional members of SDX in Columbus and surrounding cities attended. The chapter is planning a Founders' Day celebration to be held in April. . . . The INDIANA chapter has announced plans to erect a memorial, a large stone basketball, on the site of a campus building—old Assembly Hall—where the first Indiana high school state basketball tournament was held.

The King and Queen of Temple University were chosen and crowned Feb. 17 at the annual Scribes' Valentine Ball, sponsored jointly by the TEMPLE SDX and Theta Sigma Phi chapters. . . . Rus-

## AP Writer Initiated



DeWitt Mackenzie, left, interpretative writer of war news for the Associated Press, being congratulated by H. William Cunnion, president of the Syracuse University chapter of Sigma Delta Chi, professional journalistic fraternity, following Mackenzie's initiation as a professional member. Mackenzie was the principal speaker at the annual publications banquet of the Syracuse University's School of Journalism recently.

sell F. Anderson (Michigan '36), of the London staff of INS, visited the Drake University campus Feb. 8 and spoke three times under the sponsorship of the DRAKE chapter. He spoke to an open meeting of the International Relations club, was interviewed by four chapter members on radio station KRNT, and spoke to the chapter at a dinner meeting. . . . Prof. Emery H. Ruby, head of the department of journalism at Drake U., was guest of honor at a dinner meeting Feb. 2, sponsored by the DRAKE chapter, just prior to his taking a six months' leave of absence to work for Time magazine.

The STANFORD chapters of SDX and Theta Sigma Phi will present Mrs. Eleanor Roosevelt to a university audience April 8. . . . SDX members in AUSTIN, Texas, are reorganizing the professional chapter there. Charles E. Simons (Texas Professional), editor of the *Texas Parade*, is the leader.

The DEPAUW chapter scored again with its 1940 version of "Showdown" presented on the campus March 8 and 9. "Showdown" is an annual event in which all campus fraternities, sororities and dormitory groups present skits, satirical and tableau, on campus life and national affairs. Two awards were made, one for the best serious presentation, and the other for the best humorous skit. Chapter members were in charge of production throughout.

**T**HE four Hoosier chapters, BUTLER, DEPAUW, INDIANA, and PURDUE, took active parts in the annual convention of

[Continued on page 19]

## Judges Named for SDX's 1939 Medal Awards

CHICAGO—The committee of judges for Sigma Delta Chi's five distinguished service awards has been announced by Elmo Scott Watson, president of the professional journalistic fraternity. Members of the committee are:

Roy Roberts, Kansas City *Star* managing editor; John W. Owens, Baltimore *Sun* and *Evening Sun* editor-in-chief; Paul Scott Mowrer, Chicago *Daily News* editor; Arthur Krock, New York Times Washington correspondent; and Frederic William Wile, Washington *Star*.

Deadline for nominations for excellence in each of the following types of writing: general reporting, editorial writing, foreign correspondence, Washington correspondence and radio newswriting has been set for May 15, it was announced by Wayne Gard of the Dallas *News*, chairman of committee on professional awards.

Nominations and accompanying material should be addressed: Professional Awards Committee, Sigma Delta Chi, Suite 776, 35 East Wacker Drive, Chicago, Ill. Awards will be announced at the annual convention of the fraternity to be held in Des Moines, Iowa, early next fall.

The awards will be made on a basis of specific examples of work done by Americans and published or broadcast in the United States in the calendar year of 1939. Nominations need not be made on any printed form, but each must be accompanied by manuscript or clipping with name of the author, name of publication or broadcasting station, and date of publication or broadcast. No manuscripts or clippings will be returned.

In considering material submitted for these awards no distinction will be made between members and nonmembers of Sigma Delta Chi. Awards will be made on recommendation of the judges. Any award will be withheld in case the judges decide that none of the material submitted is worthy of special recognition. Decision to establish these annual awards, each to consist of a citation accompanied by a suitably engraved medal, was made by the fraternity at its annual convention last year.

Besides Mr. Gard, the awards committee consists of: Barry Faris, editor-in-chief, *International News Service*; Walter Harrison, managing editor, Oklahoma City *Daily Oklahoman and Times*; Dean Kenneth E. Olson, Medill school of journalism, Northwestern University; George Fort Milton, publisher, Chattanooga *Evening Tribune*; Lee A White, Detroit *News*; Will W. Loomis, publisher, La Grange (Ill.) *Citizen*; Neal Van Sooy, publisher, Azusa (Calif.) *Herald*; and Prof. O. C. Leiter, school of journalism, University of Illinois.

JAMES W. BENNETT (Wisconsin '39) has joined the staff of the *Midwest Oil Journal*, published weekly at Centralia, Ill., as associate editor.

## Personal Paragraphs



J. Howard Rusco

**T**hey say that when you want a job well done, find a busy man to do it. Following that advice, the Topeka professional chapter of Sigma Delta Chi, professional journalistic fraternity, selected J. Howard Rusco as the new president of the chapter.

Rusco, Kansas '38, is secretary and field manager of the Kansas Press Association and also the owner of two weeklies, the Burr Oak Herald and the Logan Republican, both of which are leased at the present time.

He bought the Burr Oak Herald in 1931 and operated it three years before starting his college career. He worked his way through college as a linotype operator on the Daily Kansan. While taking journalism, he was summer editor of the Kansan in '36; publisher in '37; was one of those receiving a Sigma Delta Chi scholarship award, and was elected to Phi Beta Kappa.

While a junior, he bought the Logan Republican and operated it following his graduation until he was elected secretary of the Kansas Press Association to fill the vacancy left by Ralph Baker. He is married and has a daughter, Diana, 9 years old.

GEORGE FISHER (Missouri '40), graduated in January, recently joined the New York staff of *United Press*.

WALTER H. RAWLEY (Grinnell '39) left the Beatrice (Neb.) *Daily Sun*, where he was telegraph editor, to join the staff of the Omaha (Neb.) *World-Herald* as night picture editor. GEORGE GRIMES (Nebraska '18) is managing editor of the *World-Herald*.

PAUL T. DEVORE (Montana '26), associate editor of the *Montana Farmer* at Great Falls, Montana, since 1935, left that position March 1 to become assistant agricultural development agent for the Great Northern Railway Company. DeVore's experience includes serving as reporter on the Helena (Mont.) *Independent*, the Great Falls *Tribune*, and as assistant director of publications at Montana State College, Bozeman.

## SDX Meetings Coming Up

CHICAGO, Ill.—April 22. Sports luncheon, featuring prominent members of the Chicago Cubs baseball team. Manager Gabby Hartnett, Dizzy Dean, Owner P. K. Wrigley. Ed Cochran (Northwestern Professional), sports supervisor for Hearst newspapers, has charge of arrangements, and will preside. Warren Brown, sports columnist for the Chicago *Herald-American*, will speak.

DES MOINES, Ia.—May 3. All-Iowa Founders' Day meeting, sponsored by the DRAKE and DES MOINES chapters. Barry Faris (Cornell Professional), editor-in-chief of *International News Service*, New York, and SDX executive councilor, will be principal speaker.

DETROIT, Mich.—Luncheon meetings held every Thursday, 12:00 m., Cafe Old Madrid. George Taubeneck (Illinois '30), editor, *Electrical Refrigeration News*, is president.

EAST LANSING, Mich.—April 4. Installation of undergraduate chapter at Michigan State College, by national officers. Union Building, late afternoon and evening. Dinner at 7 p. m.

NORMAN, Okla.—March 28 (tentative). Oklahoma U. chapter's "Five Star Final," gridiron. Victor Murdock, editor of Wichita (Kans.) *Eagle*, will be the speaker. Invitations have been extended to 750 persons. Shelby T. Alexander, 536 Chataqua St., Norman, is chapter president.

MADISON, Wis.—April 1. Wisconsin chapter's annual Gridiron dinner, with Robert S. (Bob) Allen of the Washington Merry-Go-Round column as the speaker. George Robbins, 301 South Hall, U. of Wisconsin, Madison, is chapter president.

SEATTLE, Wash.—April 19. A Founders' Day meeting, celebrating the 31st birthday of SDX, will be held in the University of Washington Commons at 6:30 p. m. sponsored jointly by the SEATTLE professional and WASHINGTON undergraduate chapters on the eve of the traditional Washington-California crew regatta on Lake Washington. Sports celebrities will attend, and the program probably will be broadcast. Clark Squire (Washington '16), *Seattle Star*, is president of the professional chapter.



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# AS WE VIEW IT

**L**AST month, in this space, we discussed the disturbing fact that 51 daily newspapers in the United States had suspended during 1939, bringing the total for 30 months to 98. We ventured a few suggestions as to possible reasons for the decline of these and other dailies.

Our observations brought an interesting letter from E. C. Gorrell, editor of the *Pulaski County Democrat*, at Winamac, Ind., who said that while he believed the remarks made here were "much to the point," he felt there might be still another underlying feature we didn't touch upon—that the source of much newspaper difficulty today is that too many papers are trying to ape the metropolitan papers.

He attached a clipping of observations along that line, which he made recently in his column "The Old Man at the Desk." We found they, too, were "very much to the point"—and of particular interest to younger men in or planning to enter the weekly or small daily field—so we're passing them along:

"**P**RESUMPTUOUS, indeed, would be the man on the desk of a county seat weekly who should assume to diagnose the ailment that caused the demise of the South Bend *News-Times*. But similar deaths have been so frequent of late years . . . some of them under a charitable mantle known as a "consolidation" . . . that a few observations on the subject may not be out of place.

"It seems to me that the *News-Times* is a victim of a SYSTEM that has gradually grown up, wherein newspapers in smaller cities try to put themselves in the same class as those in the large metropolitan centers. First one of the smaller papers takes a step in that direction, then a competitor follows suit, and pretty soon both are doing their utmost "to keep up with the Joneses." Serious flattening of the pocketbook naturally follows.

"The various cities and towns of the country have their own newspapers because of the human demand for local news. We want to know what our immediate neighbors are doing. 'By gosh,' chuckled a man who came in a few minutes ago to buy a copy of last week's paper, 'the first item my eyes fell on is about a man I know.'

"But so many publishers have not been satisfied to print papers made up of items about people whom their readers know. They want to cover the state, the nation, the world. They crave an array of dispatches from far places. They want to print columns by prominent writers. They play up feature stories that may originate anywhere from Keokuk to Kamchatka, and pictures of folks whom their readers never heard of and don't give a whoop about.

"Thus their papers grow and grow in size . . . and in expense of production. The original excuse for existence of the paper—the local coverage—is all but lost sight of in the craze to grow big. The added weight finally becomes greater than the puny feet can carry. Then somebody, in the language of the once-popular song, 'faw down go boom.'

"**T**O readers who may be wondering if I think everybody else is interested in the newspaper business, let me copy a paragraph from William Feather, a magazine writer. He relates this experience:

"In the Middle West I visited a restaurant in a city that had boomed to a high peak and then flopped badly. This restaurant has occupied the same space for twenty years. The owner concentrates on good food at prices that yield a profit. No orchestra, no fancy furnishings, no high-toned service—just fresh food, well cooked. In the days when he couldn't take care of the crowds, he let the overflow go to his competitors. When prosperity went flat, his tables con-

tinued to be comfortably filled. He seems to have learned something that most Americans never learn, and that is the desirability of DOING A MODEST JOB WELL, RATHER THAN DOING A PRETENTIOUS JOB POORLY."

"**T**HAT last statement fits most any line of activity, whether it be restaurants, newspapers, or what not. Of the business failures that have come under my observation, no small percentage can be ascribed to a yen to operate on a more extensive scale than the field justified.

"This does not mean that the South Bend failure was a fault of the management of that individual newspaper. Rather it was the result of a general tendency, noticeable among newspapers, to ape those in still larger centers.

"Nor do I scoff at the incentive which results in improvement, and the energy which fosters growth. No business can stand still. If it doesn't go forward it will go backward. Young men entering business have the urge to progress. Yet it should be quite possible to warm up the living room on a cold morning without setting the house afire."

**W**E believe you'll agree that Mr. Gorrell has hit upon something that does affect a lot of papers—particularly those whose editors have forgotten the old adage that "Names Make News."

And that motto, "You can warm up the living room without setting the house on fire" suggests "You don't have to tear down a newspaper to build it up," or, "You don't need to wreck a newspaper in order to effect a little modernization."

## Experiment! Experiment!

**S**IGNS that newspapers are seriously adopting a spirit of research and experimentation in regard to news content, news handling, makeup, features and other editorial problems are on the increase. And it's a most healthy sign.

As we've said before, if the newspapers will use the brains they have available on their staffs or can hire, if they will overcome the fear of anything new or different that exists on many of them, there'll be no need to worry about the radio, shopping guides or any other competing medium!

Getting back to the signs of the times—there's the Baltimore Evening *Sun* using its plant as a laboratory and putting the paper under the microscope; finding germs of disorganization in that stories on related subjects were scattered through the paper and that stories were being told two or three times in headlines, decks and the story itself.

As a result, the *Sun*, as *Editor & Publisher* relates, is now grouping related stories in one place, captions have been substituted for heads on general news stories; there are no heads with multiple decks to be written, time is saved both on the desk and in the composing room—and space is saved in the paper itself.

Then there's the Madison Wisconsin *State Journal*, which has been experimenting with makeup innovations for some time, bringing out a new "Spotlight Edition" in which the front page serves as a bulletin board and directory of and for the principal stories in the paper. The stories are highlighted on page 1 and a bold face slug directs the reader where to find the story in detail elsewhere in the paper.

Frankly, it isn't so much WHAT these and other papers are doing along these lines that interests us as it is they ARE DOING SOMETHING!

We expect to bring you articles from time to time discussing the innovations being attempted on various papers as to makeup, handling of departments, etc.

## AT DEADLINE

[Concluded from page 2]

### How'll You Have Your McCoy— Sweet and Low or Floy-Floy?

(McCoy was the name of the orchestra's leader, in case you're puzzled.)

The University of Utah's *Chronicle* heralded the arrival of the campus magazine as follows:

#### Hear Ye! Humbug Comes But Once a Quarter That's Once More Than What It 'Orter'

Maybe a touch of professional jealousy there, or something?

That concludes the campus offerings for the month. But we'll bet this will bring out a rash of good ones from other campuses—or should it be campi or campae—next month.

**Y**OU'LL recall that in the past the Seattle *P-I* boys have certainly proved

their ability to turn out some dinglers in the way of headliners. Just so they—and the rest of the country—don't get the idea they're the only head-hunters on the Pacific Coast, John S. Rose sent a choice collection of the heads turned out on the Los Angeles *Examiner*.

We've been expecting a head something along the lines of the one following:

#### Confuse-Us Too Much Talk?

*Mayor Say: City Hall Design Unfitting*

It appeared over a story telling how His Honor had turned thumbs down on an over-worded inscription for a City Hall entrance.

Next, Rose offers two heads which appeared over stories having to do with Mary Cohan's proposed elopement:

#### Mary, Quite Contrary

*Cohan's Daughter Calls Off Elopement*

## Reporters on the Air

[Concluded from page 8]

ory, of course, is that a newspaper reader can pass over unpleasant stories in the paper but when he listens to radio newscasts he has to take everything or nothing. And children who don't read newspapers often listen to the radio.

The real problem, however, is deciding what news to put on the air. That is, choosing the local and district stories important enough to broadcast and in mixing in world, national and state stories in the right proportion to keep the dial set your way. Then, too, you've got to keep in mind that radio is primarily entertainment and listeners like to be amused.

Sharon is on the Pennsylvania-Ohio line and at the present power of the station—250 watts at 780 kilocycles—we have a "primary field" with an estimated 718,000 population. We don't know how many are listening at any one time but you've got to shift your viewpoint from one considering 15,000 newspaper circulation to one embracing the much greater and widespread radio audience when you edit for the air.

You hear a lot of talk about the radio as a competitor of the newspaper but our circulation has not dropped off in the more than a year the station has operated. It has, in fact, increased several hundred.

Long before WPIC started, our paper operated on the policy that local and district news and pictures are our most important commodity and should be played over over-wire stories or news service photographs. The brief bulletins that can be broadcast in five minutes every hour seem to make our listener-subscribers more news-conscious and they pick up their papers more eagerly to read details of stories they heard on the air or learned about from a friend who heard a newscast during the day.

**R**AADIO listeners, in their eagerness to learn more about some story that they

think may affect them or someone they know, sometimes help us get local angles on stories.

An incident occurred last hunting season and it illustrates why radio newscasting will not crowd out newspapers.

A woman telephoned in a panic-stricken voice:

"This is Mrs. ——. A neighbor lady just told me it was broadcast over your station that my son was killed in the woods. He is on a hunting trip. Is it true?"

I checked the desk and they had no story about it. Then I looked at the radio hook and saw that a summary of hunting fatalities in western Pennsylvania had been broadcast 15 minutes before. I read them over rapidly and saw a name which was similar to "Wilson" but the first name, age and address were different from those she gave me for her son. The neighbor apparently only half-heard the newscast and caused her friend unnecessary alarm.

This sort of thing has been occurring less frequently since we have learned some of the dangers of giving news over the radio that might confuse listeners. For example, we try to avoid using stories out of Sharon Hill, Pa., for fear local listeners might think the murder, bank robbery, tax raise, etc., took place in Sharon.

**O**UR broadcasting staff had a speech expert give us a couple of hours of instruction one afternoon last spring but our mike technique has been largely the result of individual trial and error.

It seems likely to me that small newspapers are going to play an increasingly important part in furnishing news for radio stations and that the day is approaching when a newspaperman can't call himself qualified unless he is able to write and speak for radio in addition to his regular chores.

The wise ones of us will prepare ourselves beforehand—like I didn't!

### T'was an Elopenot Meant *Mary Cohan, George M.'s Girl, Doesn't*

Then, over a story warning housewives to be on the alert against an invasion of ants:

#### There'll Be Ants in Your . . . *Pantry—If You Don't Watch Out*

And this one, over a story telling how a fight had arisen over the remarks of one man about the lemon pie made by another's wife:

#### Case of Just Desserts *Defense of Lemon Pie Wins Mercy*

Thankee, John, and what do you *P-I* boys have to say to them potatoes?

## Kiper's Kolumn

[Continued from page 16]

the Hoosier State Press Association held Feb. 22-23 in Indianapolis. The chapters combined in the initiation of undergraduate and professional candidates, and each chapter provided a trophy which was presented to the newspaper winning one of the four divisions of a contest conducted by the association. Foster Riddick (Indiana Professional), co-publisher of the Columbia City (Ind.) *Commercial-Mail and Post*, is president of the HSPA.

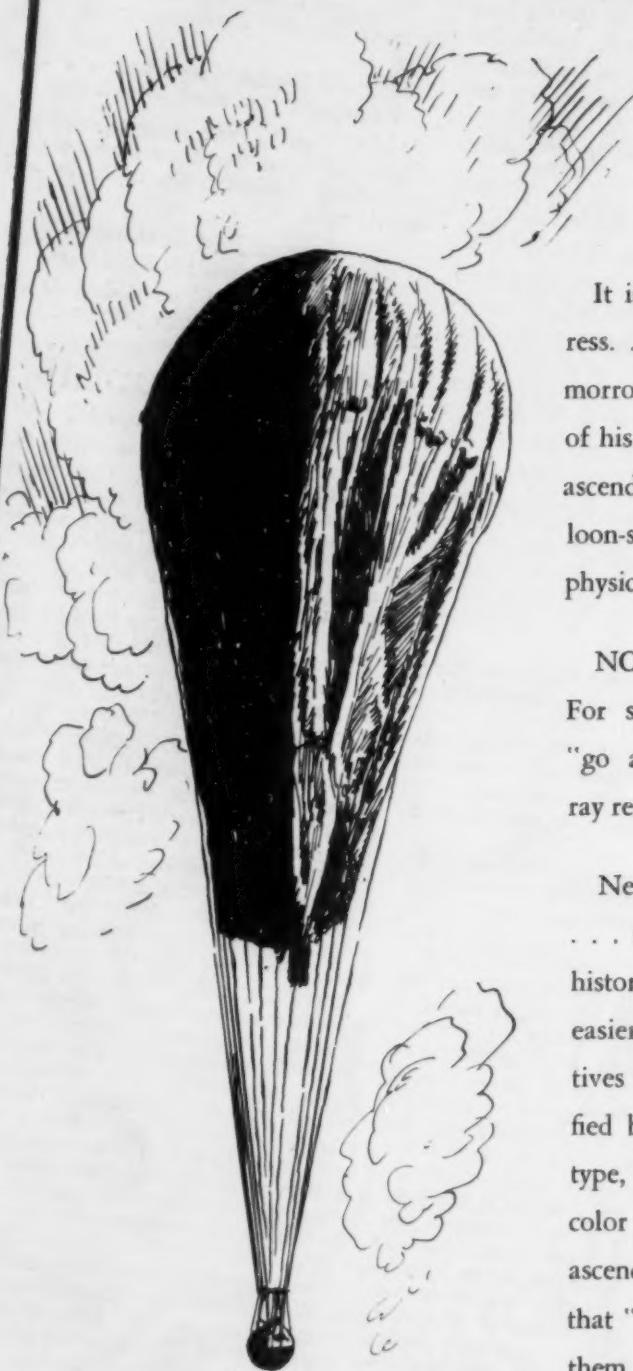
Clarence K. Streit (Montana '14), author of "Union Now," was guest of the IOWA STATE chapter March 6 when he spoke at a meeting on the campus at Ames. . . . Eugene S. Pulliam (DePauw '35), news editor of radio station WIRE at Indianapolis, and son of Eugene C. Pulliam, owner of the station and a co-founder of SDX, spoke to the INDIANA chapter March 7 on writing news for radio.

The PENN STATE chapters 1940 Gridiron banquet was held March 14, with Chester Smith, sports editor of the Pittsburgh *Press* as speaker. The chapter will again provide awards to winners of the reporting contests to be held during the state-wide high school reporters' conference to be held on the campus April 27. Assistance is given to the chapter in this project by the Pennsylvania Newspaper Publishers' Association.

The CHAMPAIGN-URBANA Professional chapter met Jan. 18 to elect the following officers: president, Arthur Wildhagen (Illinois '33), general assistant, University of Illinois public information office; secretary, William H. Judy (Illinois '35), Champaign-Urbana *Evening Courier*; treasurer, William Grumley (Illinois '39), Champaign-Urbana *News-Gazette*. The chapter meets the third Thursday evening of each month.

Highlights of PURDUE's Riveter's Rassle dance, held in December, were reported in pictures in the Feb. 12 issue of the *Collegiate Digest*. . . . IOWA reports a steadily increasing attendance of professional and associate members of SDX at its professional meetings.

SOUTH DAKOTA STATE awards one-year subscriptions to THE QUILL to winners in the six divisions of the contest it conducts twice a year for high school editors.



## *Stratosphere* **QUERY —**

It is a running race between Man and Progress. . . . Today's supposedly ultimate and tomorrow's MUCH BETTER. Piccard was ahead of his times a little while ago when he dared to ascend into the phantom stratosphere in a balloon-suspended steel shell, questing facts the physicists didn't know.

NOW . . . well, the balloon goes up alone. For scientists have invented radio sets that "go aloft . . . unmanned; broadcast cosmic-ray readings to the ground."

New management ideas direct newspapers; . . . new editorial concepts transform type into history; new methods make gathering news easier, more efficient, for reporters; new perspectives widen the scope of circulation and classified building; new technical ideas for setting type, "making-ready," building presses; putting color on cheap paper. Editor & Publisher ascends into the rarefied stratosphere of facts that "haven't gotten around them"—broadcasts them 52 times a year to everyone in the profession who thinks \$4.00 is a modest price for this service.

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